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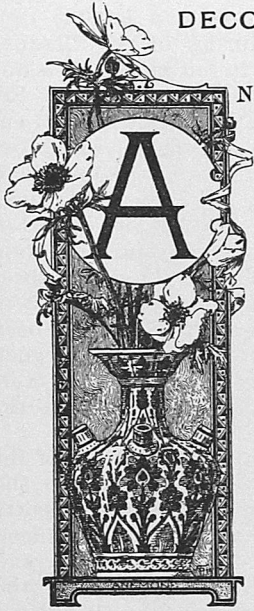
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DECORATING ANAGLYPTA.



ANAGLYPTA lends itself readily to decoration at the hands of decorators. A great variety of background effects may be produced on Anaglypta. Gold and silver leaf adhere to it readily. These in turn may be tinted to any shade with thin washes of transparent colored glazing varnishes. Exquisite effects can be obtained by giving to the material some delicate shade or gradation of shades in oil color, and when dry, drawing a flat brush charged with gold or other bronze powder rapidly and lightly backwards and forward over this tinted surface. The raised rib or tips of the ornaments catch minute particles of the metal powder with the effect of color seen through a film of gold. The brush should be held horizontally, and only as much bronze liquid added to the

gold as will enable it to leave the brush easily. A thin coat of white shellac varnish subdues the brilliancy of those effects, but adds to their permanency.

Panels for furniture may have background colored to imitate Boule or other rare and costly woodwork, the ornament in relief being picked out from this by green or red bronze. Imitating any sort of woodwork is not to be commended, although decorative

effects are produced by using dry color in powder for the deepest shades. It is of importance that these colors lie thickest on those parts of the design thrown most into shade, and as in natural oxidation, the surface forming the background should have more subdued lights than the more prominent parts of raised ornament. A careful study of some piece of silver oxidised by nature will help the student more than many words, and every little grace of burnished light and softened shadow noted on the true chasing and transferred to the work in hand



RENAISSANCE FRIEZE IN ANAGLYPTA.

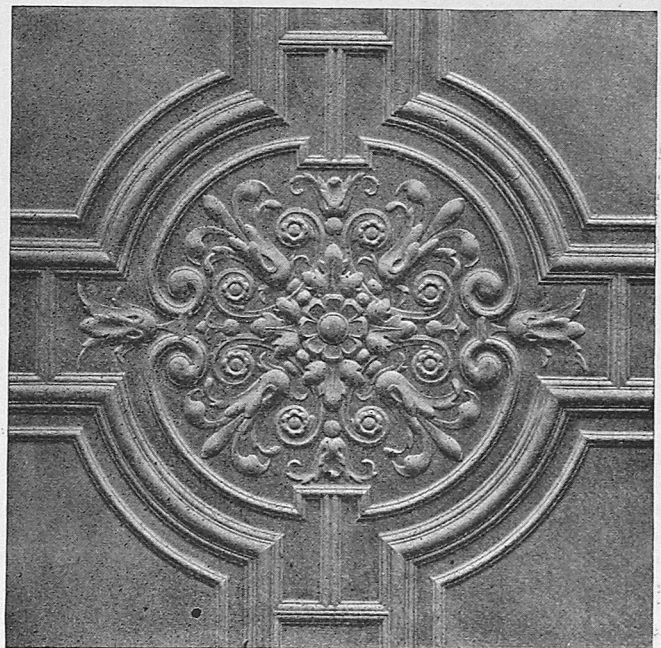
will give it further beauty. For a fairly permanent bright green bronze, paint over a first coating of brown dryer, a second of copper bronze in powder, mixed with bronzing liquid; dry thoroughly. Over this draw a brush laden with green bronze powder, also mixed with bronzing liquid, clear the high lights by rubbing with a soft cloth, allowing patches of the copper to show through on the background, also dry. Dry well, and heighten the effect by drawing a brush containing pale gold bronze damped with bronzing liquid, and held horizontally, rapidly backward and forward, catching the prominence. When dry, coat once or twice with white glazing varnish.

This again may be toned, where more subdued effect is desired, by a thin wash of terra vert (oil color), thinned with boiled linseed oil, and more rubbing with a soft cloth to bring out, or keep under, the various portions of relief. For the effects of Florentine bronzes, copper, and various shades of gold



RENAISSANCE FRIEZE IN ANAGLYPTA.

hints may be borrowed from this or any other kind of material. For gilded ebony effects the following directions are given: Lay first a coating of brown dryer then cover the entire surface in gold bronze, when dry varnish with glazing varnish, and pass over this an even layer of black oil paint in which has been added a little beeswax dissolved in turpentine, and enough brown dryer to make the paint adhere well, rub away quickly this mixture from the prominent parts in relief with a soft cloth folded so as to present a light rounded ball, letting the gilding show through more or less at will. Very minute ornaments may be brought out by using a soft rag just damped with turpentine and wrapped lightly round the first finger; the lightest touch with this is sufficient to displace the black paint only. As the mixture given above dries quickly, it is well not to cover too great spaces at once with it. When thoroughly dry polish with a soft brush and a flannel cloth. Metallic effects are produced as follows: Oxidized silver—cover in silver leaf, or, if preferred, in one or both silver bronzes. When using bronze powders a previous coating of brown dryer economises the powder and enhance the effect. Glaze the silvered surface with white shellac varnish. When dry rub a brush well charged with dark blue oil color into all the interstices of the ornament in relief, as well as upon the background, leaving the color thickest upon these portions of the background more immediately surrounding the raised ornament. Now remove the color from the highest portions by rubbing with a soft cloth tightly folded, and pass a clean brush over those parts in lower relief that require to be left in half tone. Duller, yet more artistic,



OLD ENGLISH CEILING DECORATION IN ANAGLYPTA.

bronzing powders are used, with vandyck for shades. For antique bronzes, use the same materials as for bright green

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bronze, laying first a ground of green oil paint to obtain depth in shade. When the lights have been picked out in colored bronzes, rub a little beeswax softened by turpentine to a thin paste, and mixed with a very little of the brown dryer, into the deepest shadow of your panel, and a few moments later pass over them a brush laden with Paris green in fine dry powders. Care should be taken not to inhale the particles of loose powder that fly off during the final polishing with a soft cloth or chamois leather.

The blues and yellow greens of old china and faience, as well as brilliant colors of barbotine or the more subdued tones of Haviland grés may be reproduced on Anaglypta.

As some of the Anaglypta designs are stamped expressly to assist the decorator in producing *fac similes*, it is only needful to indicate the material and methods of procedure. The most brilliant effects are attained by first preparing a gold or silver ground, then painting, in strongly with colored glazing varnishes, the raised embossed pattern. Now tone the background with some half-tone by mixture of tints, using always the colored glazing varnishes diluted with glazing varnish.

All these colors dry with great rapidity, and equal rapidity is required in the laying of them. When this wash of toning color has been laid evenly upon the background, and over some portions of ornament in low relief, leaving bare the remaining spaces of bright crude color, pass a coat of white glazing varnish over the whole and complete by taking a sprinkling of gold dust or bronze powder upon a soft bristle brush, and polishing the surface briskly, finish with chamois leather or a well-worn flannel cloth. This last process blends and harmonizes the coloring purposely kept crude until the end. Dark leather may be colored by adding brown dryers and bronzes in powder to oil colors.

Nevius and Haviland, of 500 West 42d street, New York, are the agents in America for Anaglypta. They keep in stock a large variety of original designs, both in high and low relief. Send for their illustrated pamphlet.

THE DECORATION OF THE WORLD'S FAIR BUILDINGS.

BY SIR HENRY TRUEMAN WOOD.



SPECIAL method has been adopted for insuring harmony of decoration throughout the entire Exhibition; this has been done by creating a Department of Color under the charge of an experienced artist, whose duty it is to superintend, not only the whole of the constructive ornamental work, but also to decide upon the colors which shall be used in the decoration of each building, with proper regard to the effect produced

on the building itself, and the part it has to play in the general scheme. This novel and responsible position is filled by an Englishman, Mr. William Prettyman. He has under his charge the very extensive art studios at Jackson Park, where workmen of all nationalities are engaged in modeling the reliefs and other decorations, which will be employed in such large quantities upon the buildings; moulds in elastic composition are taken of these models, and in them are cast the reliefs in cement. The great buildings surrounding the Grand Avenue are of one tone, that of yellow, approximating to old alabaster, the surface of which has begun to disintegrate. On approaching the informal lines of the lagoon and wooded island to the north, the buildings are cut off from the Grand Avenue by another scheme of color. The Transportation Building is painted with the colors of Spain, which was the first country to provide means of transport to the New World; the tones will be gold, yellow and red, but not so brilliant as those of the national colors. The Horticultural Building comes next; this is a mass of glass, and the walls tinted ivory color, warmed with a slight rose tint. The Women's Building is of a yellow ivory tone, blended with a very delicate orange, and the roof is red, making a contrast to the roofs of larger buildings, which are of a *verdgris* color, like old copper bronze. The Fine Arts Building being purely classic, and reflecting the architectural motives of the buildings in the Grand Avenue, will be of the same tint

as those buildings; the dome will be covered with tiles of turquoise blue. The Fisheries Building is colored outside in a manner corresponding to the interior coloring of the Cordova Cathedral; the archivolts are picked out in red blocks on a dull buff ground; the roofs of this building are of marine blue. Returning to the Industrial Building, there are eight grand entrances; four of which are decorated with sculpture, while four have mural paintings, suggesting the contents of the buildings. Large panels are placed in the timpani of the arches over these entrances; they are segments or a circle 30 feet in diameter. The interior of this building is so vast that beyond a certain height no attempt has been made to decorate the great space overhead, excepting to paint it of a light tone, which serves to reflect the electric light at night. A good eye line has been taken, such as gallery fronts, and these are treated with a good deal of modeled work, sufficiently strong in color to give animation, while broad gold and colored lines are placed on the lower portion of the roof.

Special decorations are concentrated at certain points of the exterior of other buildings; thus the main entrance to the Agricultural Hall is formed by a temple of Ceres; in the center is a statue of Ceres, surrounded by a colonnade and domed roof, all of which is richly expressed in gold and color, and there is a mosaic floor in black and white to emphasize the Ionic character of the building. The entrance to the Mines Building is of marble and mosaic, the decorations being in gold, silver and black, colors emblematical of mineral products. The grand entrance to the Electricity Building is a magnificent hemicycle, which is made as brilliant as possible for night effect by the use of porphyry columns, and great masses of gilt modeled work in relief; a gigantic statue of Benjamin Franklin stands in the center of this entrance. Little or no decoration is given to the Machinery Hall, the idea being that its appearance should harmonize with its contents. The main entrance to the Transportation Building is a great arched doorway, covered entirely with gold, intensified by strong reds and blues. The interior is very simply treated with elementary byzantine decoration. The Fine Arts Gallery, which has a mile of hanging space on the walls, have little internal decoration; the hanging spaces being of the usual dull red found most suitable for the purpose. But at the entrance and under the central dome, gold, color and decorative figure work is freely used. As for the Administration Building, its roof is covered with aluminium bronze highly burnished, and its decorative scheme is that of a monument to great discoverers. Outside there are eight large inscriptions, detailing facts in the life of Columbus, and forty names of discoverers of continents, or portions of continents. Inside there are eight records of important discoveries in science, and as many names of great men of science. The dome is lined with suggestive *bas-reliefs*, and the whole effect of the interior is simple, grand and dignified. The internal decoration consists of *bas-relief*, forcing the colonnade into view by flat panels, and the relief that gold will give to certain strong construction lines.

HALBERT'S FRENCH APPLIQUE RELIEF.

SINCE Mr. Halbert of Brooklyn, the manufacturer of Halbert's French Appliqué Relief, began to advertise in THE DECORATOR AND FURNISHER he has received more orders than the capacity of his factory is able to handle. He is at the present time doubling his capacity for turning out work, and is naturally gratified at the great and immediate success attained by his dainty relief.

On the opposite page we give illustrations of several new designs now ready for shipment. The design No. 3 is a rose garland intended for a frieze, with the decoration No. 15 applied to the walls in each corner of the room. This reinforces the delicacy of the garlands, and produces a unique and decorative effect. Another method of reinforcing the delicate frieze design is shown in combination No. 14, 14a and 17. The frieze No. 4 is at once bold and artistic, and is one of the finest examples of decorative scroll work we have ever seen. The combination 10 and 12 is intended for a room having a wide cove to the ceiling. No. 12 is a frieze, above which runs the picture moulding, and No. 10 fills the curving cove with very delicate traceries. Of course the design here is more reduced than in the other illustrations, but the engraving very clearly exhibits the grace and beauty of the appliqué relief.